

Dear Addie,

We are writing you an informal letter as evidence of how much we miss you. We cannot write you an ordinary farewell because you were an extraordinary person who will live as vital in memory as in actuality. You will be with us as long as artists exist in this community; as long as laughter, conviction and a faith to fight for is vital to our way of life.

You will look at these compliments with a quick carelessness that was part of your charm. You passed off the honors that came to you, never seeming to care as much about your own talents as the welfare of others. With apparent unawareness, you were a most vital influence in our artist community and no one can replace you, but you have charted a course for others to follow. Because you didn't care for self-aggrandizements, you never mentioned the boundless assistance you gave on a selfless basis to philanthropies and to numberless persons whose good fortune it was to know you.

Some of us remember you longer than we care to mention. You were a wiry young girl on a flying trapeze who, when tired of sculpture, would swing on the rings overhead in your studio and barely miss the latest piece of sculpture beneath your feet. Not so long ago you were seen on Van Ness Avenue bicycling in the same dauntless way, and traffic would make way for the little person on an old-fashioned vehicle. More recently you were the guiding spirit behind the sculpture annual. For the first time in years, the medium in which you worked obtained full recognition in terms of quantity and quality. Your interest in art and your love of the creative personality went far beyond the artistic circles to which you were most devoted.

You had a love of fairness and freedom, and an appreciation of people and their needs. Your memory will remain alive because you were always imbued with a concept of the future and you have left a heritage that demands the best in all of us.

(by Ellen Bransten)
from all of us

THE MEMORIAL FUND

A permanent scholarship fund is being set up in memory of Adaline Kent Howard. Organizers of the Adaline Kent Memorial Fund include Mr. and Mrs. Everett Griffin, Mr. and Mrs. Thomas Church, Mrs. E. Bancroft Towne, Mrs. Edward Macauley, Dr. and Mrs. Lindol French and Mr. and Mrs. Walter Landor. Contributions may be sent to the San Francisco Art Association, 800 Chestnut St., S.F. Both the memorial fund and the \$10,000 bequest left by Addie for a series of \$1,000 awards to "promising and deserving" California artists will be administered by the Association.

LETTERS TO THE EDITOR

There follow excerpts from a letter received by Fred Martin last January from Emmy Lou Packard together with her resignation from the SFAA. It was forwarded along with an "answer" by Mr. Martin just too late for the last "Newsletter."

"...of course, if you wish, you have my permission to nominate me for the watercolor jury. However, this will solve no problems, in my opinion. A plant that hasn't been watered or cultivated for ten years or more won't suddenly sprout green leaves overnight. What has been missing has been incentive for realist painters. Every three

years, under pressure, one poor gentlemanly realist was put on a jury of five, or three, and outvoted in a gentlemanly way... as a result for five years most of us have not bothered to send to the shows, many have dropped out of the Association... this is quite alright, if that's what the majority of the members of the Association want. But there's no reason I can see why the rest of us should continue to support an organization which does absolutely nothing for us. It looks as if we would now have to form our own Art Association.

"I suggest incentive in the form of prizes designated in the realist field. I also suggest two separate juries..."

Below are given excerpts from Fred Martin's response.

"I would like to present a partial answer to some of the questions raised in Emmy Lou Packard's letter. In making this answer, I must first say that I agree wholeheartedly with her basic theme, that any particular variety of art will not grow without incentive and that, perhaps, there has been but small incentive for realist art in SFAA for the past six or seven years. My answer, then, will be concerned chiefly with explaining how the current jury system works and how that system can provide incentive for any active and growing tendency within or perceived by the members of the Association.

"The jury system was revised in 1955 to answer criticisms which were mainly that the selection of jurors did not represent the actual wish of the majority of the membership and the number of votes required to put a piece into an Annual was so large that often only mediocre, all-things-to-all-people-works were hung.

"The first objection was met by setting up a new system for the nomination of jurors in Article XXVIII, Sec. 5 of the By-Laws. It reads,

'b. Nomination by Petition: Artist members may petition to add names of artists to jury slates. These must be in writing and filed with the Chairman of the Council on or before the closing date for nominations, which, shall be not less than seven (7) days after publication of the slate.

Not more than one member shall be nominated in any one petition and this petition shall contain only his name, address and the signatures of his nominators, of which there must be at least ten (10).

In the event the Chairman finds the petition in order, he shall order the names added to the ballot.'

"The second objection was met by providing a jury of three jurors governed by by-laws which in effect mean that each SFAA Annual is a three one-man-juried show. Article XXVII, Sec. 4 of the By-Laws covers this and is quoted herewith:

'Section 4. Regular Policy on Jury Selection and Procedure.

- a. Jurors will be elected according to the provisions of these by-laws.
- b. In making their selections of entries, the jurors will use the following procedures:
 1. Works receiving a majority vote on first viewing will be accepted for exhibit without review.
 2. If work received one affirmative vote, it shall have a second showing. On second showing, one affirmative vote will mean acceptance.
 3. Awards will be given on unanimous vote of jurors.'

Comments upon these opinions are invited from the members. Send to Newsletter, at C.S.F.A.

Miss Packard informs us that she has been asked whether or not she authored or had any connection with the "Letter to the Editor" which appeared in the San Francisco Chronicle March 6 over the signature "Association of Independent Professional Artists." Miss Packard had no knowledge of either the letter or of the "Association." Mr. Martin also answered this letter, which criticised the SFAA as a "closed group." His letter was published on the Chronicle's editorial page in the March 22 issue.

THE JURY FOR NEXT YEAR'S OIL AND SCULPTURE ANNUAL

The SFAA Artists' Council has agreed that next year's show will be juried by one person who will be an Eastern museum director, art critic or other qualified person of eminence and stature in his field. It is hoped that by inviting such a person of taste, discrimination and knowledge to jury the exhibit, the show and the entering artists will have the advantage of disinterested, objective judgment. It also follows that such a juror will become acquainted with the scope and quality of the painting and sculpture in this area and will in all probability carry this information back to others in the East.

THE RUMMAGE SALE

The "Treasure Hunt" rummage sale of the Artists' Council held at the C.S.F.A. April 3-6 was a resounding success. It received exceedingly good press from the San Francisco papers (through the efforts of Liz Grossman) and was very well attended, indeed, crowded. Receipts, which were in the neighborhood of \$1,100, will be allocated at the next meeting of the Council. A portion will be used to pay the expenses incident to bringing the juror from the East for next year's Annual, and it is expected that the remainder will be used for prizes and awards. The most sincere gratitude is due all who worked so hard to make the sale a success. Members of the Women's Auxiliary gave generously of their time to pose for newspaper publicity photographs, as well as to sort and price the heterogeneous collection of donations. Kathryn Partridge, Constance Bevis and Mrs. Lloyd Lincoln did yeoman service. Artist members who spent long hours sorting, selling and bookkeeping were Richard Cole, Glo Kirby and Frances Baldwin.

CORRECTION OF JANUARY 24 "NEWSLETTER"

Please note! The "Report on the December Meeting of the Artists' Council" erroneously stated that purchase prizes awarded at the Annual Oil and Sculpture exhibit would be "incorporated in the permanent collection of the San Francisco Museum." This should have read, would be "incorporated into the San Francisco Art Association collection, which is housed at the San Francisco Museum of Art." The error was the fault of this office.

ACTIVITIES AND NEWS OF SFAA MEMBERS

SFAA MEMBERS won the first, second and third James D. Phelan Awards in the 22nd annual competition, which this year was devoted to oil painting. First prize, \$500, went to LUNDY SIEGRIEST for his "War of Flowers"; second prize, \$400, was won by CLAYTON PINKERTON for "Landscape"; and the \$300 third prize winner was GEORGE C. BALL for his painting "Monte Subasia." Other members who received honorable mentions were DAVID SIMPSON (3rd Honorable Mention), NATHAN OLIVEIRA and WILLIAM P. MOREHOUSE.

ELLA ALLUISI had a one-man show of ceramic sculpture at the Contemporary Arts Gallery in Berkeley during the month of April.

JOHN HULTBERG, one-time CSFA student and also member of SFAA, is exhibiting in a one-man show at the Swetzoff Gallery, Boston, Mass., April 11 - May 4.

NATHAN OLIVEIRA had a successful exhibition of lithographs at the Erick Locke Gallery from March 25 through April 20.

GURDON WOODS served as moderator for a panel of Bay Area "Tastemakers" at the S.F. Museum of Art in February. The symposium was inspired by the "Design in Scandinavia" exhibition and was sponsored by the American Institute of Architects, Northern California Chapter, the American Institute of Decorators, Northern California Chapter, the San Francisco Fashion Group, and the San Francisco Industrial Designers' Institute in association with the Museum.

RICHARD BORMAN'S retrospective exhibition, "Development of a Concept" containing paintings from 1943-1956 was selected by the Western Association of Art Museum Directors to tour the U.S. It will be shown at the Spokane Art Center; Washington State College at Pullman; Grinnel College, Iowa; Wustum Museum, Racine, Wis.; Michigan State College and other institutions.

FRED MARTIN is exhibiting 30 small oils at the Rotunda Gallery of The City of Paris from April 29 through May.

CAMERAS WANTED! Have you an old camera you don't use anymore? C. S.F.A. has an urgent need for old box cameras, view cameras, old lenses, etc. Now that you're shooting with one of the new cameras or taking movies, please turn in that cumbersome big thing or Brownie that's been resting on a shelf. Mr. Quandt states that we need them in time for the Summer Sessions. Send your old camera or drop it off at the office of the School.

S.F.A.A. GALLERY

The Spring shows at the SFAA Gallery included paintings by HASSELL SMITH (March 8-29) and paintings by ROBERT MCCHESNEY (April 5-26). In conjunction with his show, Hassell Smith and some of his paintings appeared on KRON-TV on Marjorie Trumbull's program Sunday, March 17th. Hassell explained to the TV audience and Miss Trumbull his reasons for continuing to paint abstract oils.

On May 3 the final exhibit of the current season will open in the Gallery, a showing of sculpture by STEFAN NOVAK. The exhibit will continue through Friday, May 24. Mr. Novak will show works in a variety of media: steel, plaster, terrazzo and redwood.

The Friday following Mr. Novak's exhibition, May 31, a gala party will be given by the Artists' Council in the Gallery to celebrate the conclusion of the very successful 1956-1957 season of one-man shows. A special exhibit will be on view which will include works of all twelve of the artists who have shown in the Gallery during the 1955-1956 and 1956-1957 seasons. Invitations will be issued to the entire S.F.A.A. Membership. A particularly warm welcome will be issued to all of the General Members of the Association, who will have the opportunity of attending all of the shows of the last two years in "capsule" form. The Council promises something "different" in the way of music and refreshments. ALL MEMBERS are urged to mark this date, FRIDAY EVENING, MAY 31, on their engagement calendars immediately.

All Bay Area artists and craftsmen are invited to exhibit at the Sausalito Art Fair, May 4th and 5th. Register at Henry Malcheski's Toy and Hobby Mart, 701 Bridgeway, Sausalito; Telephone Sausalito 562 J.

REPORTS OF ARTISTS' COUNCIL MEETINGS

February Meeting

The Council protested the curtailment of the Richmond Art Center through a letter written by Fred Martin, Chairman, to the City of Richmond.

It was reported to the Council that letters and entry blanks sent to 25 New York galleries from time to time have brought only one response (from the Edith Halpert Gallery).

A resolution was passed to accept any medium for SFAA group shows that was "within the scope of the intent of an Art Association show." Thus it is expected that the scope of acceptable media will be broadened.

Ruth Armer, monitor for the Painting Jury and Adaline Kent, monitor for the Sculpture Jury, of the Annual gave their reports and recommended discontinuing the award system which is based entirely upon purchase prizes. The Council passed a resolution to discontinue this system in line with the recommendations.

The nomination-for-jury-procedure was discussed. It was urged that the necessity of a written "consent to serve" which has accompanied a nomination be discontinued as being too cumbersome. A resolution was passed which allows the By-Laws to be interpreted to admit free nominations at a meeting and the permission of the nominee to be solicited after the meeting, but before the names are placed on a ballot.

Bill Allen and Otto G. Hitzberger were accepted as artist members of the Association.

March Meeting

In February the Affiliated Art Groups met at the CSFA to form a steering committee (composed of representatives of every local art group) which is to meet regularly with the San Francisco Art Commission to discuss and formulate plans for the Art Festival. At the March meeting of the Council it was announced that Henri Marie-Rose had agreed to represent the SFAA on the committee. He will attend future meetings of the Artists' Council to report on the actions of the Committee.

Definition of media for the fall Watercolor-Print and Drawing Annual was made (see below).

The chairman of the Council gave the substance of a letter written by him to the Chronicle in answer to a letter appearing in that newspaper on March 6 and which was signed by the "Association of Independent Professional Artists" complaining that the SFAA was a closed and biased group. He also reported that the Council has requested the Director of the Sacramento State Fair to allow a representative of the Council a place on the advisory committee of selection for the art section of the State Fair. This request was made in response to a request from Artists Equity.

The nominating committee for the May ballot and June voting for

Guin de Angulo,

Artists' Council replacements was named as follows: Ruth Armer, Ruth Cravath, Gail Cole, Fred Martin and Karl Kasten. (Nominees will be reported to you in a "Newsletter" on or about May 15th).

Willard V. Rosenquist, Richard Overstreet, Sally Hellyer, Katherine Barieau, Guin Angulo and Gilbert Steed were accepted as artist members of the Association.

MEDIA FOR WATERCOLOR-PRINT AND DRAWING ANNUAL

The exhibition will be divided into two categories: 1. Watercolors and 2. Prints and Drawings. An artist may submit two works in each category.

Watercolor Media: All water based media, pastel, wax crayon, paper collage and monotype.

Print and Drawing Media: Drawings (all work in any medium whose chief effect is one of light and dark), and all print media. In case of doubt, the jury will decide on the basis of the individual work.

C.S.F.A. NEWS

SUMMER SESSION CATALOGUES

The Summer Session catalogues are available at the school office. There will be TWO sessions this year, the first from July 8 through August 2 and the second from August 5 through 30. This scheduling will give everyone a chance to take courses and also have time for an adequate vacation. Morning and afternoon classes will meet daily, while evening classes will meet Tuesdays and Thursdays. Special features of the Summer Sessions will be classes in Silk Screen Printing, a teachers' workshop and classes for children (ages 7 - 14). Courses in oil painting, sculpture, ceramics, graphics, photography and landscape painting will be conducted by the regular faculty. An intensive and thorough evening class in "Advertising Layout" will be available to people who work during the day. Highschool Juniors and Seniors will be admitted to classes if they submit a letter of recommendation from their school art teacher.

NOTE The regular catalogues for the 1957-1958 school year are presently at the printers and will be available at an early date.

C.S.F.A. has been named beneficiary of the 1957 Bal des Beaux Arts, which will be held November 9th.

CSFA student, Jose Ramon Lerma, is currently showing paintings, drawings and sculpture at the East and West Gallery - to continue to May 11.

Tuesday, April 30, Mr. James Dyson, president of Windsor-Newton Company, England, presented two color-films to the school. One, "Touch of Magic" explained the entire process of the composition and manufacture of the famous Windsor-Newton paints, while the other "Art in Craft," showed the processes and techniques necessary to the production of fine brushes, canvas, drawing equipment and other media. Mr. Dyson had arrived from England only a few days before the lecture; he is showing the films at a few selected art schools in the United States.

*Reunage sale
money not allocated*

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